

DICIONÁRIO DE ACORDES

Para Viola Caipira



AFINAÇÃO CEBOLÃO EM MI MAIOR

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Escrito e Formatado por

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APRESENTAÇÃO

Este material de apoio foi desenvolvido a fim de suprir uma grande carência existente no mercado voltado à viola caipira. Nesta primeira etapa, selecionei alguns dos principais acordes utilizados na afinação Cebolão em Mi Maior.

Os acordes a seguir estão apresentados na forma como são montados na escala do instrumento. Nele estão indicados os dedos utilizados para sua formação, bem como as casas onde as cordas devem ser pressionadas.

Para evitar erros na execução dos acordes, gostaria de atentar para alguns aspectos:

- As cordas são representadas em cinco pares da esquerda para a direita na sequência Canotilho e Contra-Canotilho (5º par), Toeira e Contra-Toeira (4º par), Turina e Contra-Turina (3º par), Requinta e Contra-Requinta (2º par) e Prima e Contra-Prima (1º par);

- Os dedos são representados em números como sendo indicador (1), médio (2), anelar (3) e mindinho (4).

- Os números em algarismos romanos que aparecem em alguns acordes, ao lado esquerdo destes, representam as casas onde se localizam os acordes.

- Nem todas as cordas devem ser tocadas em todos os acordes. Em cada acorde, são demonstradas através de marcações na parte de baixo dos gráficos, as cordas que devem ser tocadas.

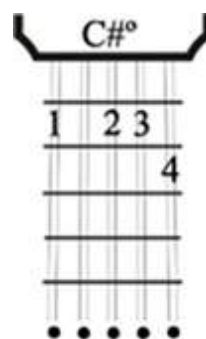
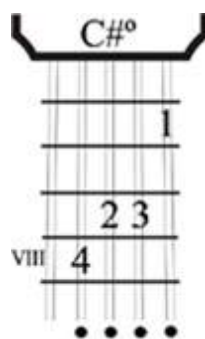
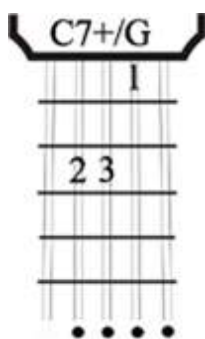
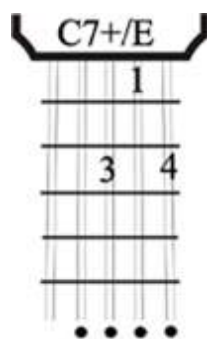
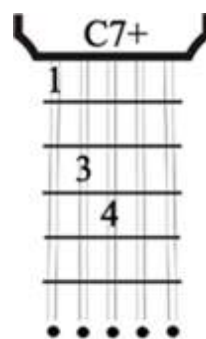
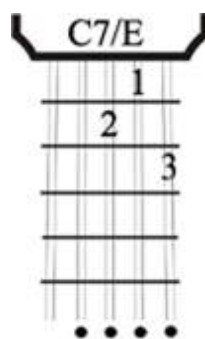
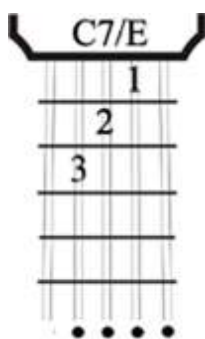
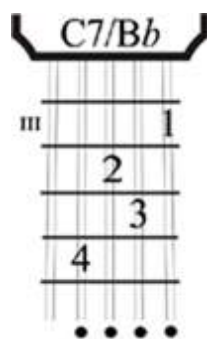
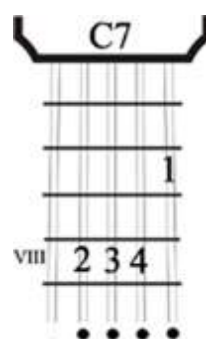
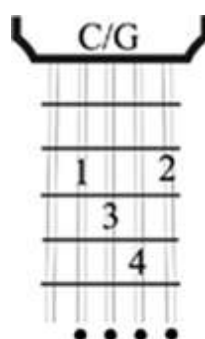
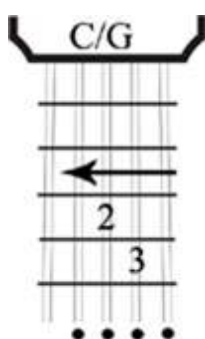
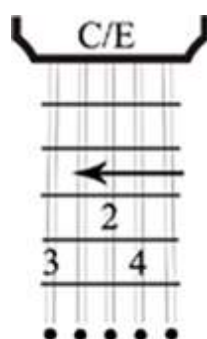
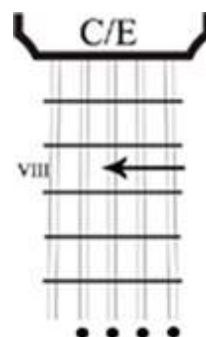
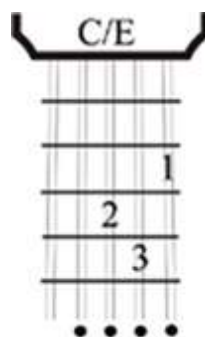
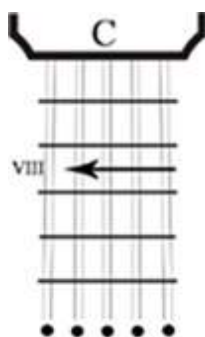
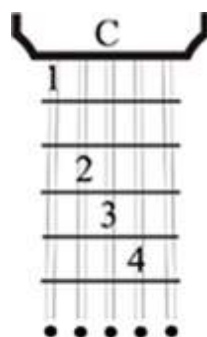
Apesar deste material ter sido desenvolvido para a afinação Cebolão em Mi Maior, ele de certa forma também pode ser usado por quem utiliza a afinação Cebolão em Ré Maior, porém não de uma forma direta.

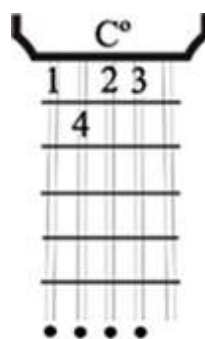
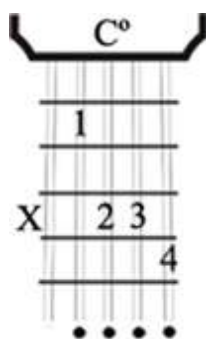
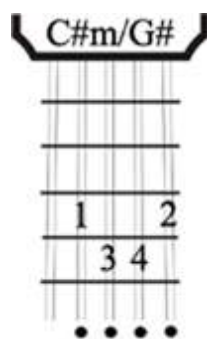
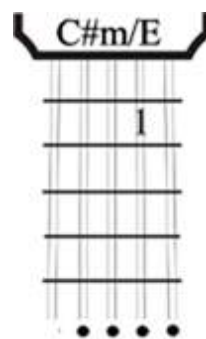
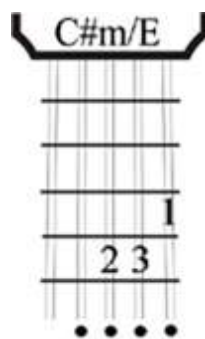
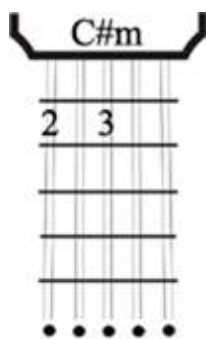
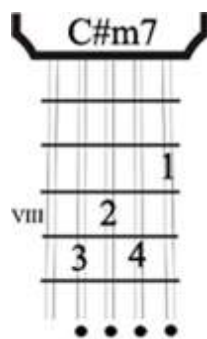
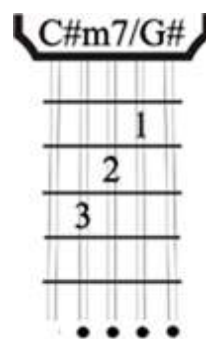
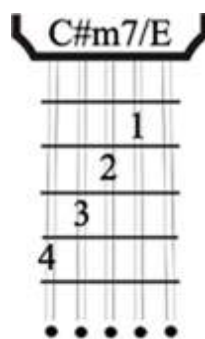
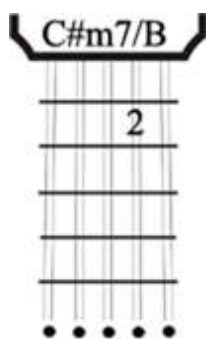
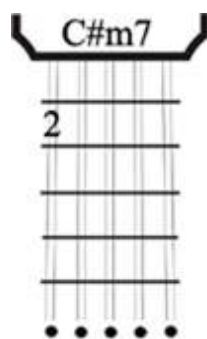
Nesse caso, Deve-se atentar para a diferença entre as duas afinações, de dois semitons. Assim, se o músico estiver com a viola afinada em Ré Maior, e precisar, por exemplo do acorde **C#7m/G#**, ele deve procurar no dicionário o acorde que seja dois semitons acima deste, ou seja, o acorde **D#m/A#**.

Como foram selecionados os acordes neste dicionário, muitas vezes pode acontecer de não se achar o acorde desejado. Nesse caso, procure o acorde um tom acima ou abaixo do que se deseja, e faça a transposição, subindo ou descendo duas casas na execução do acorde.

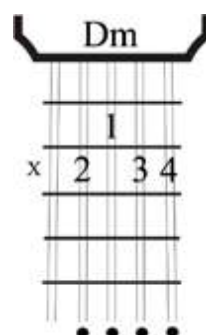
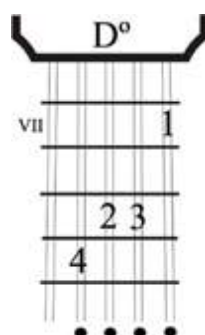
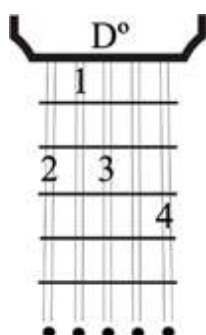
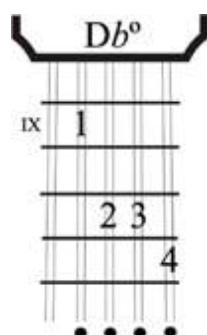
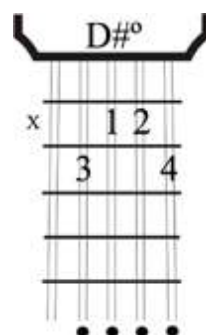
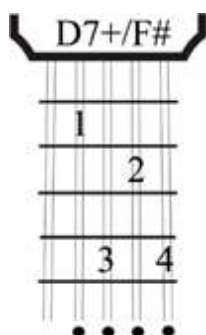
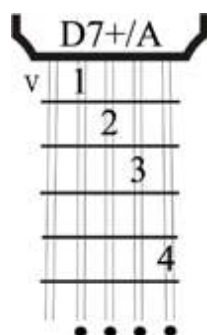
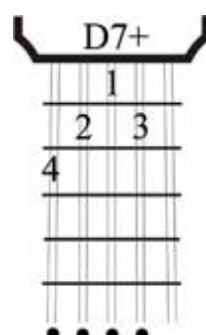
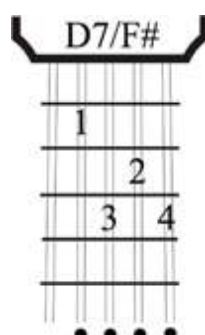
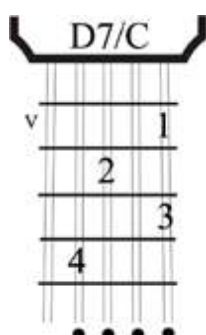
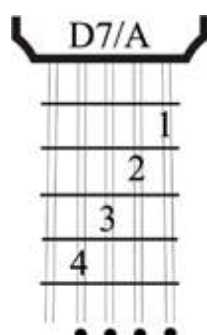
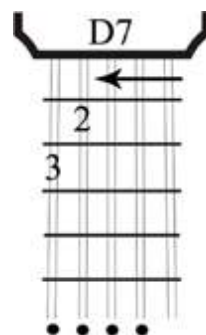
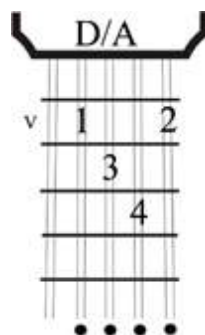
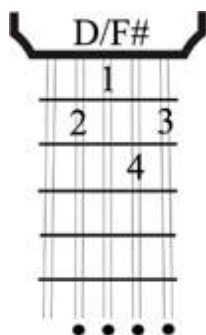
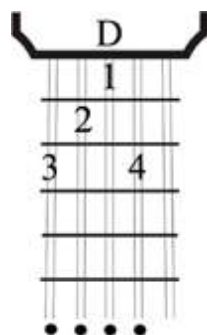
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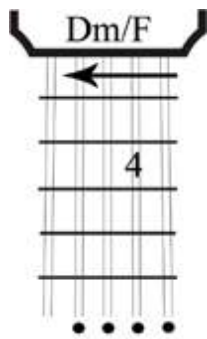
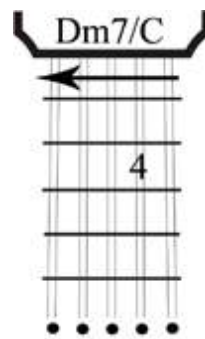
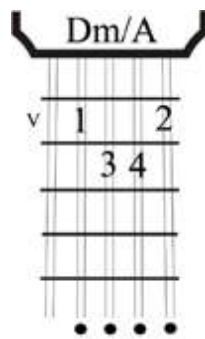
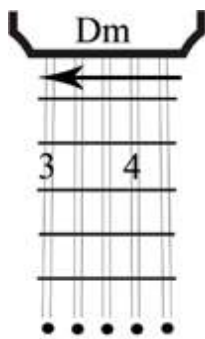
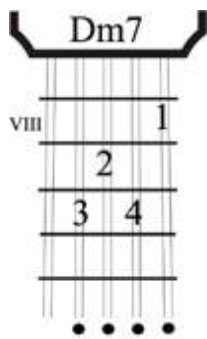
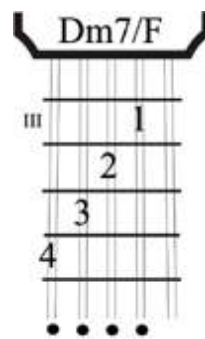
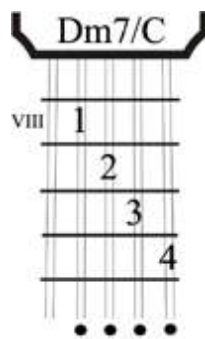
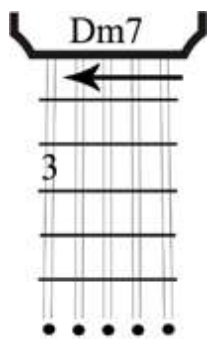
PRINCIPAIS ACORDES - C



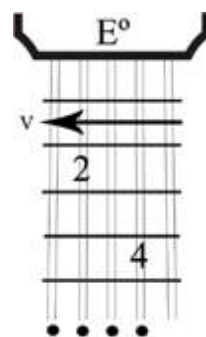
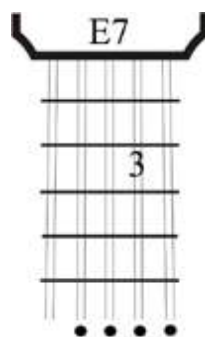
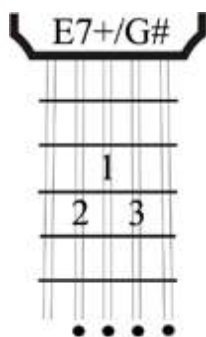
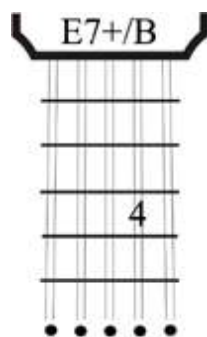
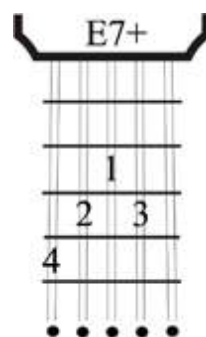
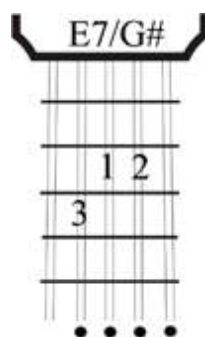
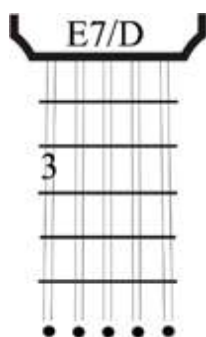
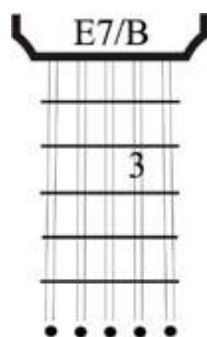
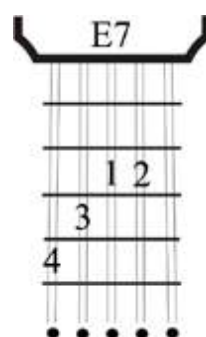
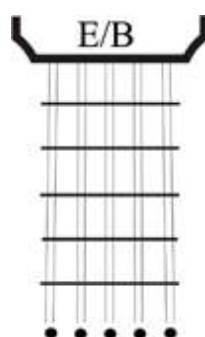
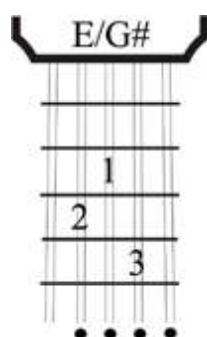
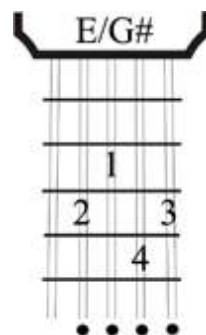
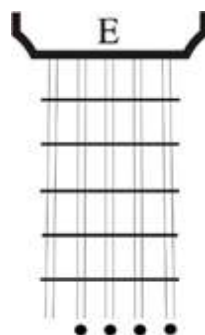
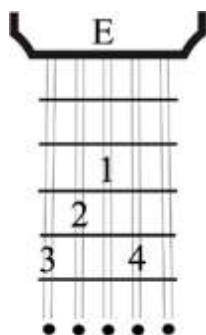
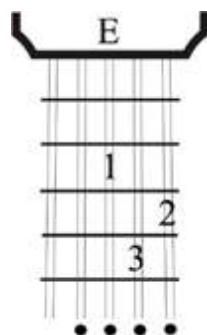


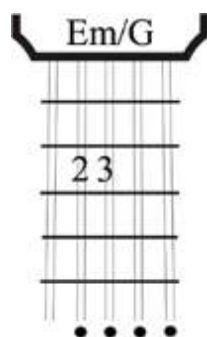
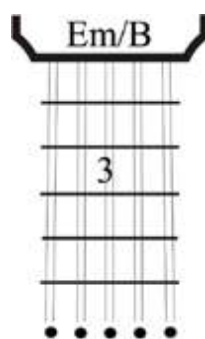
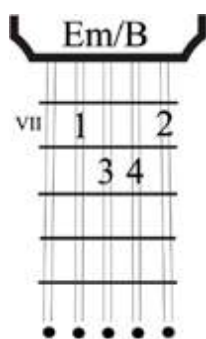
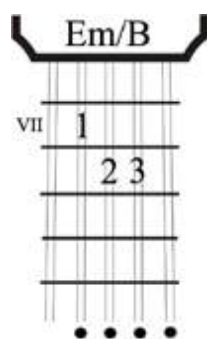
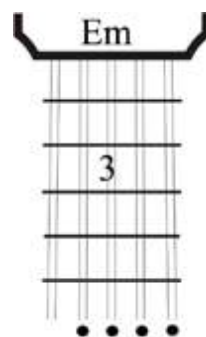
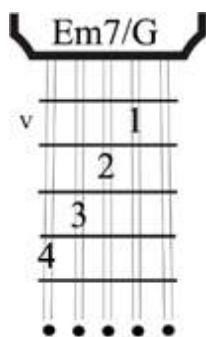
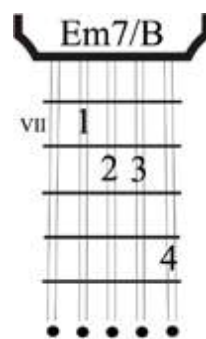
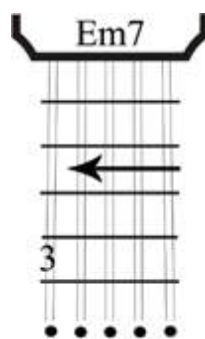
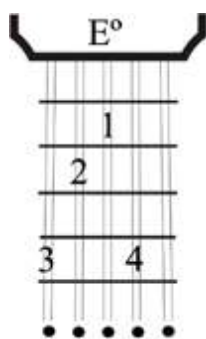
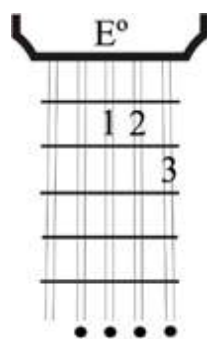
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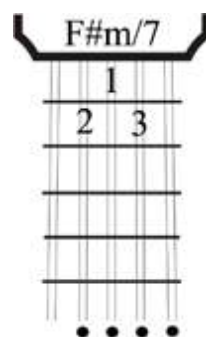
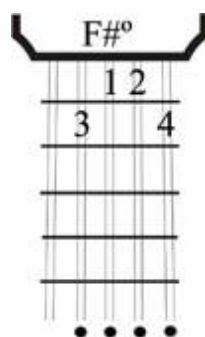
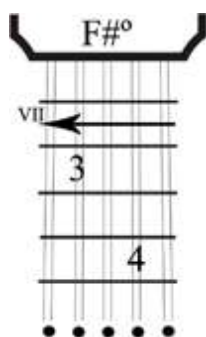
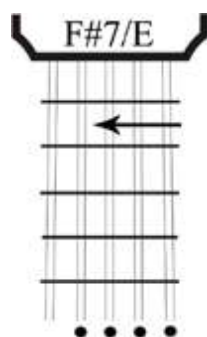
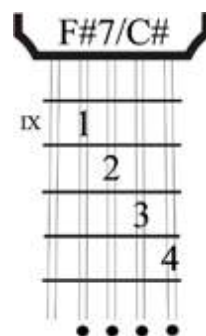
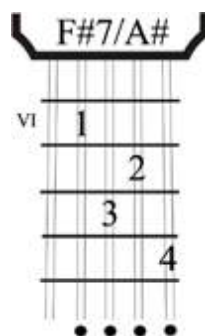
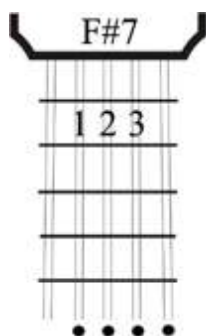
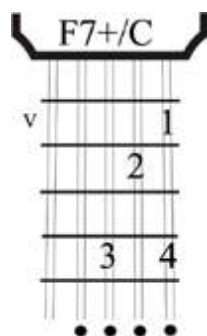
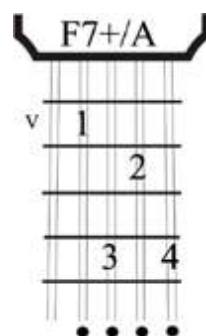
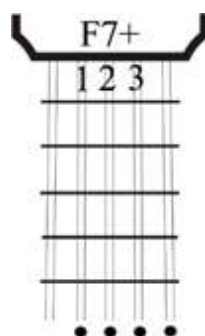
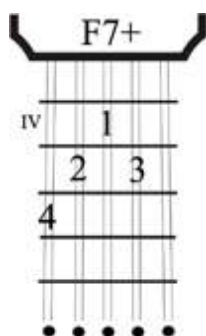
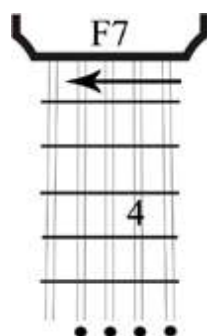
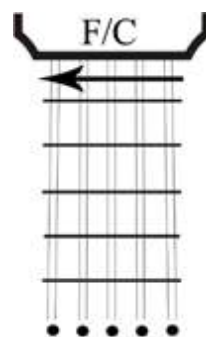
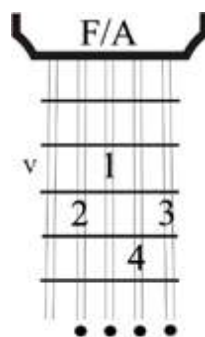
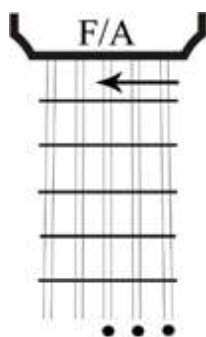
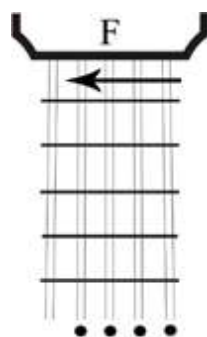


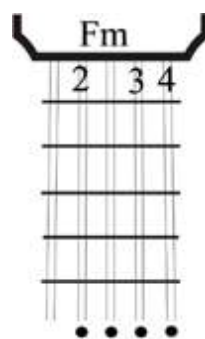
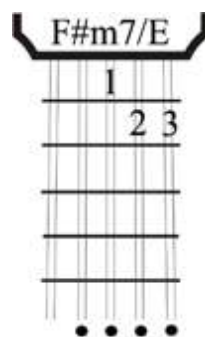
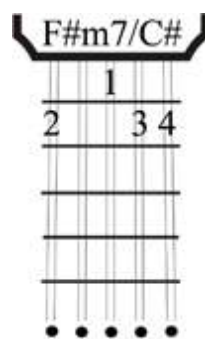
PRINCIPAIS ACORDES - E



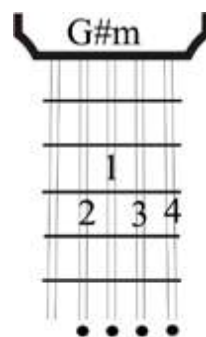
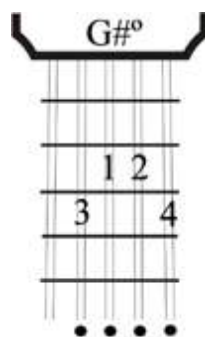
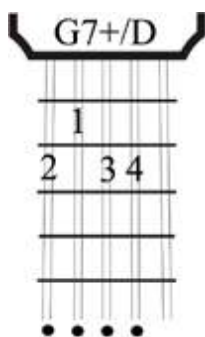
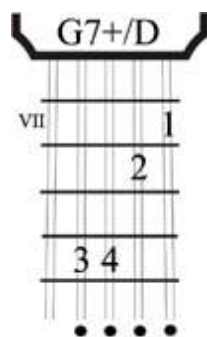
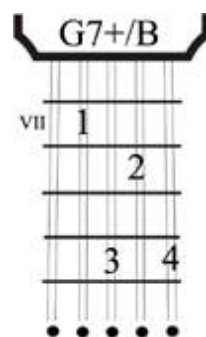
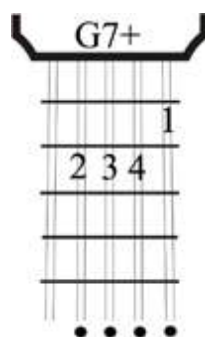
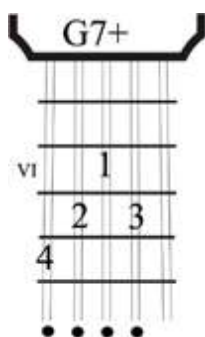
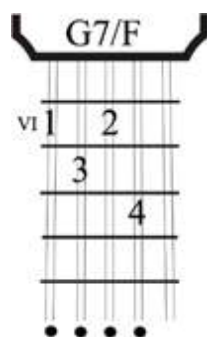
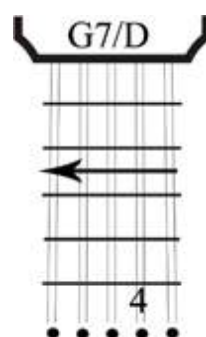
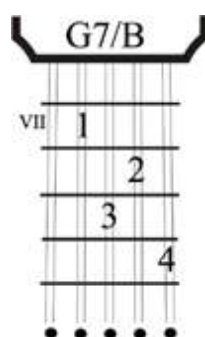
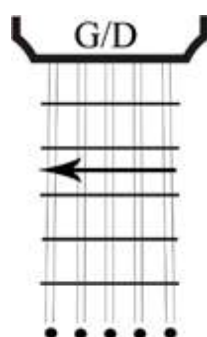
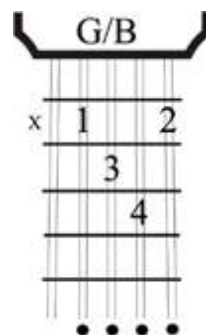
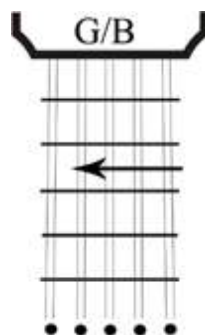
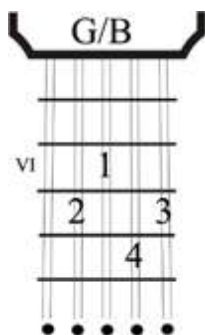
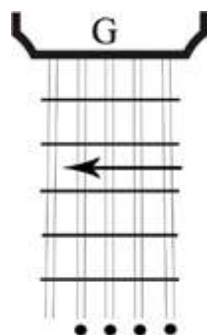


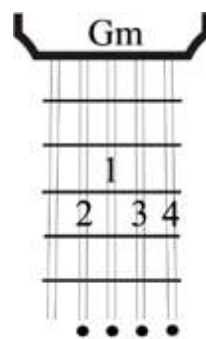
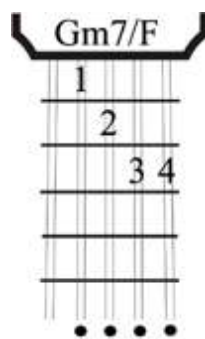
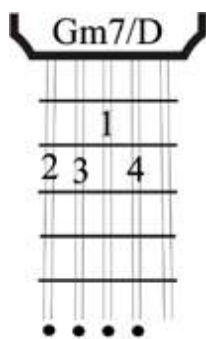
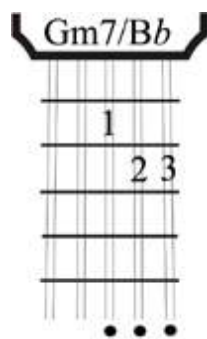
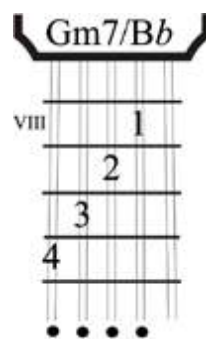
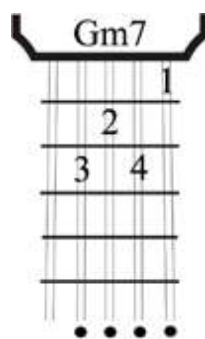
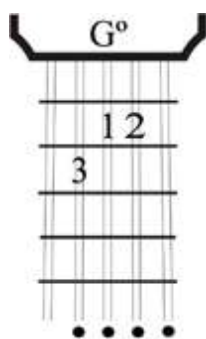
PRINCIPAIS ACORDES - F



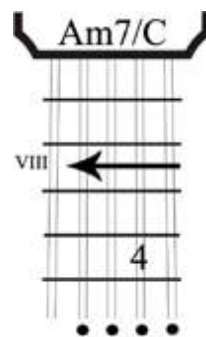
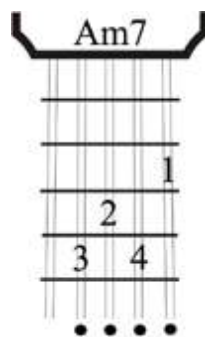
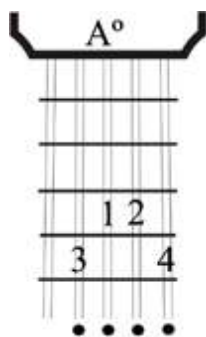
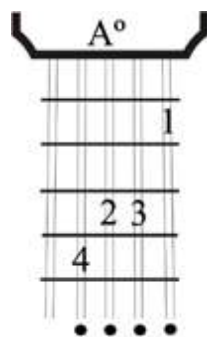
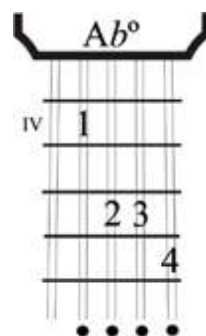
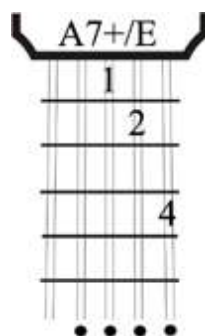
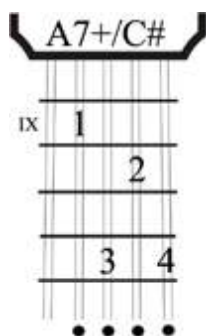
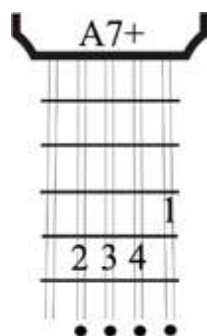
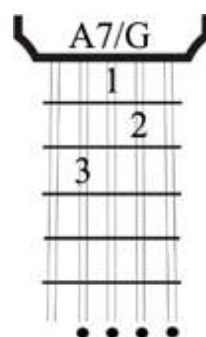
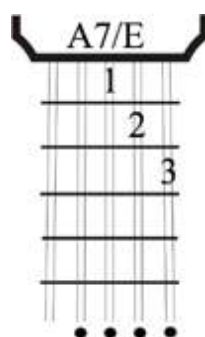
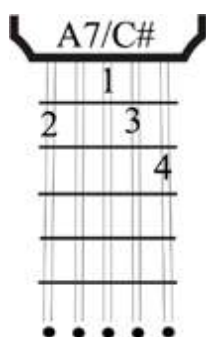
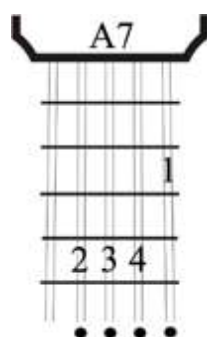
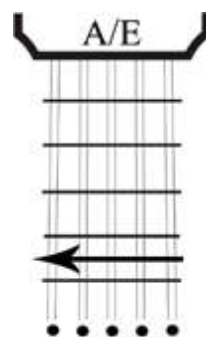
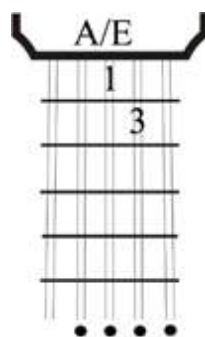
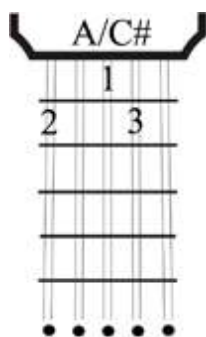
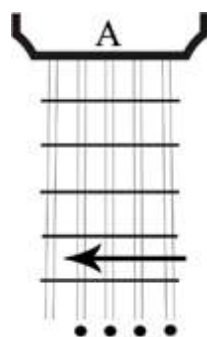


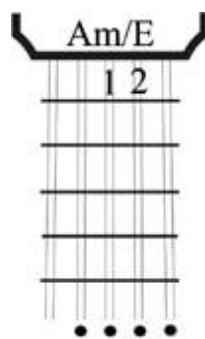
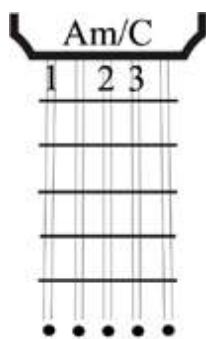
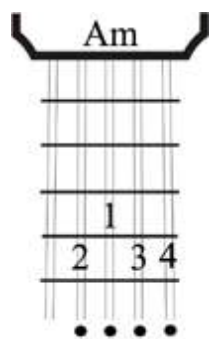
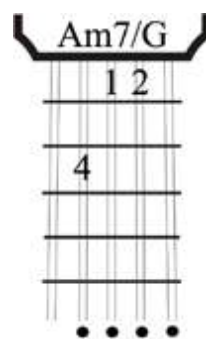
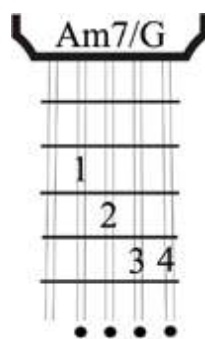
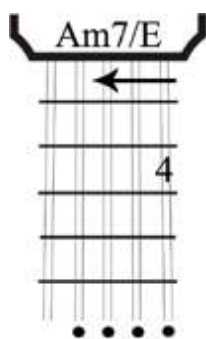
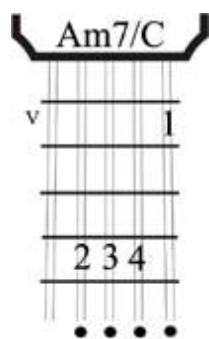
PRINCIPAIS ACORDES - G





PRINCIPAIS ACORDES - A





PRINCIPAIS ACORDES - B

